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# TIPS TO TEACHERS

by Adeline McCall



North Carolina Little Symphony  
Children's Concerts  
1977 - 1978

Editor & Program Director - Richard L. Walker





# T I P S T O T E A C H E R S

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By Adeline McCall

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# HOW TO PREPARE FOR YOUR LITTLE SYMPHONY

## C H I L D R E N ' S C O N C E R T

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The children who attend your North Carolina Symphony concert will enjoy it more if they have been well prepared in advance. An important part of their preparation is to familiarize them with the music through listening to recordings, creating free dance movement, and expressing their impressions in a variety of art-related activities.

In some school systems the time allotted to the music program is less than desirable for an easy and leisurely development of the many facets of concert preparation. By starting as far as possible in advance of the concert, and by involving interested resource people -- within and out of the schools -- you can make your children's concert a great success.

### H O W T O B E G I N

1. ORDER THE RECORDINGS. Study the children's concert program on page 3, and order the instrumental recordings from the North Carolina Symphony Office. It will be necessary to have multiple sets of the recordings if your schools are large. One set to every six or eight teachers is recommended for easy circulation.
2. ORDER SYMPHONY STORIES. Each child should have his own individual copy of "Symphony Stories." The two songs and the Percussion Score are printed in these children's booklets. "Symphony Stories" is a copyrighted publication and the material may not be duplicated.

### ADDRESS FOR PLACING YOUR ORDER:

NORTH CAROLINA SYMPHONY  
Richard L. Walker  
Director of Education  
P. O. Box 28026  
Raleigh, North Carolina 27611  
TELEPHONE: 919/733-2750



## SOME SUGGESTIONS ON CONCERT PREPARATION

1. Be sure that principals, teachers, and school administrators have the date and the hour of the children's concert set in their schedules. Follow up with announcements at teachers' meetings, and bulletin board announcements.
2. Arrange for a director of transportation to work out bus schedules.
3. Make a seating plan for the concert, and send copies to all schools, with directions for entering and leaving the concert hall.
4. Schedule in-service teachers' workshops to present the program of the children's concert: teach the two songs; teach the percussion score; show films and filmstrips; demonstrate creative movement; suggest art activities, etc.
5. Give the children's concert program as early as possible to all school librarians. Ask them to be resource teachers in planning for films, filmstrips, story hours, reserve reference shelves on composers, etc.
6. Classroom teachers have the most important role in making symphony preparation an interesting and exciting experience. In some schools classroom teachers plan "mini-workshops," sharing their ideas and demonstrating various aspects of their children's creative activities with others.
7. In schools with central public address systems, special programs may be scheduled to implement various aspects of concert preparation. The programs might be given by a principal, an interested parent, a musician from the community, a child or a group of children.
8. Members of high school or junior high school bands or orchestras are sometimes available to bring their instruments and give a demonstration.

## CLASSROOM ACTIVITIES

### CLASSROOM ACTIVITIES TO ENCOURAGE:

1. Learning to recognize the orchestral instruments by sight and sound.
2. Reading books and viewing filmstrips or films related to the symphony orchestra.
3. Writing and illustrating stories about composers and their music.  
Writing a puppet play.
4. Painting murals, posters, pictures; making sculpture; making puppets and stage.
5. Creating free movement; dancing to the music.
6. Constructing percussion instruments.
7. Making illustrated "symphony" notebooks; creating bulletin board displays.

## THE NORTH CAROLINA SYMPHONY ORCHESTRA.....SEASON 1977 - 1978

John Gosling, Artistic Director and Conductor  
 James Edwin Ogle, Jr., Assistant Conductor  
 Benjamin F. Swalin, Conductor Emeritus

## The Little Symphony

## CHILDREN'S CONCERT PROGRAM

Recordings

BACH	LITTLE FUGUE IN G MINOR	B O L #86 Fashions in Music
HAYDN	SYMPHONY NO. 73 in D Major ("La Chasse") Fourth Movement	Nonesuch Stereo H - 71096
TRADITIONAL ENGLISH MELODY	<u>Song:</u> ALL BEAUTIFUL THE MARCH OF DAYS 2 stanzas *	
BIZET	JEUX d'ENFANTS Marche ("Trompette et Tambour") Impromptu ("La Toupie") Galop (Le Bal")	Stereo Treasury Series STS - 15093
HOWE	STARS AND SAND	Composers Recordings, Inc. C R I - 103
STRAUSS	THUNDER AND LIGHTNING POLKA	Stereo S - 60184
BACKER & DAVIS	<u>Song:</u> I'D LIKE TO TEACH THE WORLD TO SING	
SPECIAL ARRANGER	MEDLEY OF SURPRISES	

. . .  
 . .  
 .

\*Children's Instrumental Group will play the song once through before the audience is invited to stand and sing two stanzas.







Between the repetitions of the subjects and answers there are short sections of new material, called episodes. When the children know the subject well, they will be able to identify the "different" sound of the music in the episodes.

It is a good idea to make a chart, similar to the one below, in order to clarify the structure. LET THE CHILDREN MAKE THE CHART AS THEY LISTEN.

S stands for SUBJECT      E stands for EPISODE

S	S	E	S	S	E	S	E	S	E	S	E	S	E	S
1	2		3	4		5*		6		7		8		9

\*When subject enters the fifth time it is a "false entrance." The theme comes in briefly, stops, and goes back to the beginning for the "real" entrance. Let the children discover this for themselves by attentive listening.

Let children turn the LITTLE FUGUE into a creative dance. Use their ideas, and try out different ways. In one classroom, the children worked in this way:

NINE SOLO DANCERS WERE CHOSEN to represent the nine subjects.

They numbered themselves -1, 2, 3, 4, 5, 6, 7, 8, 9

The children spaced themselves in a large open circle with floor space in the center.

As the first subject was announced No. 1 left the circle and danced freely all alone in the center space.

When the second subject was announced No. 2 left the circle and danced freely (solo) but No. 1 also danced (solo).

EPISODE - Children moved towards each other and danced together.

Subjects 3 and 4 entered as 1 and 2 had done. The four children were now dancing the subjects (solo).

EPISODE - All four children now moved together as a group dance, but not holding hands.

Subject 5 is a "false entrance." The dancer listens and waits for the "real entrance."

Continue the dance as suggested above: subjects dance alone; children dance in small groups on the episodes. The groups may be made up of two, three, or four dancers, working together, but not joining hands.

Instrumental players may be added to "cue" the movement at the beginning of each entrance. One percussion instrument, such as a drum, tambourine or cymbals, played by one person at the beginning of each subject is a possibility. Or nine children, each with a different instrument might come in one at a time at the beginning of each subject's entrance.

### About the Composer

- ...Johann Sebastian Bach, known the world over simply as "Bach," was born on a March day in 1685. His birthplace, Eisenach, Germany, was a delightful town at the foot of a steep mountain called the Wartburg.
- ...Music was important in Eisenach. On the top of the mountain great singing contests took place hundreds of years before Columbus discovered America. Many years later Martin Luther lived in the town. Through the years people played and sang in their homes, in the churches, and even in the streets.
- ...The family of musicians to bring the greatest fame to Eisenach was the family of Johann Sebastian. His Bach ancestors -- father, grandfathers and great grandfathers were all musicians. Once a year in Eisenach, there was a musical reunion of the Bachs. Young and old family members joined together for days of playing and singing.
- ...As soon as Sebastian could hold a violin his father taught him to play. When he was eight he started to school. Latin, Greek and the Bible were the main subjects. But Sebastian had a sweet voice, and was allowed to sing in the choir.
- ...Sebastian's father and mother died when he was ten, and he was sent to live with his older brother Christoph. Although the brother was stern, he sent Sebastian to a fine school where he learned geography, natural science and other useful subjects. He also taught him to play the clavier.
- ...When Sebastian was fifteen he had the good luck to be chosen as a choirboy at St. Michael's Church in Luneburg. He lived here happily in a convent school where the monks were kind to him, taught him to play the organ and allowed him to study and copy music in their wonderful library.
- ...After three happy years at Luneburg he applied for a job as organist at Arnstadt. The electors thought an eighteen year old boy was too young for the position but when they heard him play they hired him at once. And this was the beginning of the musical career of the greatest of all the Bachs.
- ...As the years passed Bach went from one German city to another, serving as organist, composer, teacher and choir director. He wrote and copied by hand all the music performed at the hundreds of church services where his singers and instrumental groups provided the music.
- ...During his busy life Bach found time to be a good father to his children; to teach them, write music for them and love them. He was married twice, and had twenty children. Three sons, Karl Philipp Emanuel, Wilhelm Friedmann, and Johann Christian were well known musicians. Bach himself had little fame until years after his death when Mendelssohn and Schumann began their work of reviving his priceless manuscripts, and proclaiming his genius to the world.
- ...Bach spent his last twenty-seven years in Leipzig, serving the school and church of St. Thomas. He became blind after two operations failed to restore his sight. He was brave and cheerful, continuing to work at composing, with the help of friends who wrote down the notes for him.
- ...At his death a sad procession of friends and school boys followed Bach's body to its unmarked grave outside the walls of St. John's churchyard.



Books About Bach

Manton, Jo	A PORTRAIT OF BACH	Abelard-Schuman
Schweitzer, A.	J. S. BACH, 2 volumes	MacMillan
Wheeler, Opal	SEBASTIAN BACH, THE BOY FROM THURINGIA	Dutton

Filmstrips About Bach

JOHANN SEBASTIAN BACH, Record No. 1 from the Series "Great Composers and Their Music" (Prentice-Hall #HAR-1810) Prentice-Hall

JOHANN SEBASTIAN BACH, Record and Filmstrip in the Series "Great Masters of Music" (Keyboard #KR-2) Keyboard

## II. SYMPHONY NO. 73 in D Major ("La Chasse")

## Fourth Movement

Franz Josef Haydn

1732 - 1809

Nonesuch Stereo

H - 71096

Haydn's Symphony No. 73 in D Major is named "La Chasse" (The Chase). The Chase describes a fox hunt. It is the entire Fourth Movement of the Symphony. This movement was actually written as an Overture to Haydn's opera, La fedelta premiata, completed in 1780. At the first performance of the opera in Vienna, 1784, the theatre was sold out hours before. The Overture was a "smash" hit and the audience was carried away with the famous hunting call (a real "ancienne Vue") taken from a Manual of the Hunt. Haydn scored it for oboes, bassoons, horns, clarinets, timpani, violins, violas, cellos and double basses.

The beginning theme (the hunting call) is very loud and fast. It is played by the entire orchestra:



After listening to the Fourth Movement a number of times, try to have your children analyze its structure. You will discover that it fits the following form:

A SECTION (repeated)

B SECTION

A' Section returns  
with some changes

Coda



Turn to the outside back cover of Symphony Stories and have your children play the Percussion Score. Stop the recording right after the repetition of "A." The B SECTION and CODA are not included in the score.

You will need the following percussion instruments:

DRUMS

CYMBALS

TAMBOURINES

WOOD BLOCKS

FINGER CYMBALS

RATTLES OR MARACAS

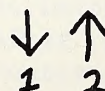
STICKS

TRIANGLES

JINGLE BELLS ON A HANDLE

Distribute the instruments before your class starts. Children can do this ahead of time. Do not waste time and cause an "uproar" by handing out instruments after the class has assembled.

The meter is 6/8, conducted as two,





## About the Composer

- ...Franz Josef Haydn was born in Rohrau, Austria, in 1732. This was the year of George Washington's birth. When both boys had grown to manhood, one to be a famous composer, the other to be President of the United States, ships carried Josef Haydn's music to America where it was performed and enjoyed by many music lovers, including the President.
- ...Josef's parents were of Croatian origin. His father, Matthias, a wheel-right, was the sexton and organist of the village church and a fine tenor singer. His mother, Maria Koller, the daughter of the market-inspector, sang in the village choir. She had been cook in the household of a rich Count. Josef was the second of twelve Haydn children.
- ...The Haydn home was a center of musical activities. On Sundays and holidays people came to play and sing. Father Haydn accompanied the singers on his small harp and little Josef joined in, sawing away on his home-made fiddle made of two sticks. From the beginning it was noticed by all that the boy had talent.
- ...When Josef was six his cousin, Johann Matthias Frankh, took him to live with his family. Cousin Frankh was an accomplished musician and gave him singing lessons, taught him to play the violin and other instruments as well. In addition, he saw to it that the boy learned Latin.
- ...Josef's fine voice attracted the attention of the choirmaster at St. Stephen's in Vienna. When he was eight he became a choir singer and lived in the choir school until 1748; then he was dismissed because his voice changed. Alone and without money he wandered the streets of Vienna until his friends discovered his penniless condition and raised the funds for him to rent an attic room and a harpsichord. The next few years were happy ones; he studied, practiced and gave lessons for enough to buy food.
- ...The best time of his life was to begin in May, 1761, when Prince Paul Anton Esterházy engaged Haydn as a Capellmeister, and invited him to live at the magnificent Eisenstadt Castle. His duties were to direct the orchestra (a small one); write music for them to play and give performances for the Prince and his royal guests. When Paul Anton died his brother, Prince Nicolaus (known as "The Magnificent") succeeded him. Prince Nicolaus wore diamond-studded suits, and life at Esterháza became a glamorous succession of important guests in rich attire--invited to stay in some of the hundred or more rooms, and to attend the numerous musical performances.
- ...Everything at Esterháza gradually came to center around the opera house, and the elegant marionette theatre. The Prince increased the number of musicians and imported an Italian couple--the man to play the violin and his beautiful wife to sing in the operas. Haydn fell madly in love with Luigia Polzelli, the dark-haired Italian soprano, whose two children he adored.
- ...Haydn spent his last days in Vienna, where he died in 1809. After thirty years on the Esterházy estate Haydn had written more operas than Verdi, Puccini, Gluck or Mozart. He had also composed oratorios, chamber music, string quartets, and over a hundred symphonies.

Books About Haydn

Mirsky, Reba Paeff	HAYDN	Follett
Wheeler and Deucher	JOSEPH HAYDN, THE MERRY LITTLE PEASANT	Dutton

Filmstrips About Haydn

FRANZ JOSEPH HAYDN, Record No. 3 from the Series "Great Composers and Their Music" (Prentice-Hall #HAR-1810)	Prentice-Hall
--	---------------

HAYDN, FATHER OF THE SYMPHONY, Record and Filmstrip in the Series "Great Masters of Music" (Keyboard #KR-2)	Keyboard
---	----------

HAYDN, Record and Filmstrip in the Series "Biographies of Great Composers" (Bowmar #282)	Bowmar
--	--------



Tune: "Forest Green"  
 Traditional English Melody  
 Arranged by Ralph Vaughan Williams

AT THE CONCERT CHILDREN WILL SING TWO SONGS WITH THE ORCHESTRA:

1. ALL BEAUTIFUL THE MARCH OF DAYS -- Traditional English Melody

Children in the schools' selected instrumental group will play one stanza of the song without the orchestra.

Then all children will stand and sing two stanzas of the song with the orchestra.

2. I'D LIKE TO TEACH THE WORLD TO SING -- Backer, Davis, Cook & Greenaway

Children will stand and sing the song once through with the orchestra.

BOTH SONGS ARE PRINTED IN SYMPHONY STORIES. The words of the songs are to be memorized before the concert. Children are not permitted to bring words or music into the concert hall.

TELL THE CHILDREN to watch the orchestra director for the signal to stand. After the orchestra plays an introduction the director will give the cue for the audience to begin singing. Continue to watch the director throughout the singing for changes in tempo and dynamics.

PRACTICE BOTH SONGS ahead of time without the aid of a piano accompaniment. Teachers and children can learn to be "conductors" for rehearsals. Use a preparatory beat to insure a clean attack.

THE INSTRUMENTAL GROUP FOR ALL BEAUTIFUL THE MARCH OF DAYS

YOUR SELECTED INSTRUMENTAL GROUP will be invited to play the song through once before the audience sings two stanzas. Children chosen to take part in the instrumental group should be rehearsed in the schools ahead of time. If players from a number of schools are included, the supervisor or music teacher should go from school to school, rehearsing each group in exactly the same way and at the same tempo. Do not use a piano for rehearsals. This "prop" will not be there at the concert. The instrumental group is on its own, and will not be expected to play with the orchestra.

INSTRUMENTS TO BE INCLUDED IN THE CHILDREN'S PLAYING GROUP:

- Winds - Recorders, flutes, clarinets (transpose song to Key of G), and small winds such as tonettes, melody flutes, etc.
- Bells - Melody bells, xylophones and resonator or tone bells.
- Strings - Violins. The violins play the melody along with the other instruments.
- Autoharps - Play chords as indicated. To alert the instrumental players have the autoharps sound two strong F chords as introduction.

PLAYERS IN THE INSTRUMENTAL GROUP should be seated all together, with a teacher-director in charge. If possible place them in the center, facing the stage. If the group is very large the teacher-director may want to appoint some assistants who can see her, and synchronize their movements with hers.

### CONDUCTING THE SONG

ALL BEAUTIFUL THE MARCH OF DAYS is in 4/4 meter. There are four quarter notes in each measure, each receiving one beat.

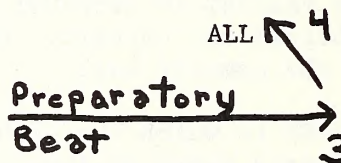
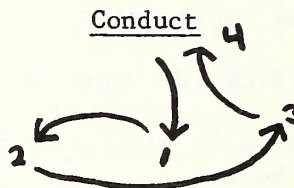
Count one - two - three - four



The tempo: ♩ = 100

The song begins on the fourth beat

The preparatory beat is on "three"



### THE INSTRUMENTAL GROUP MUST FOLLOW THIS PLAN:

AUTOHARPS play the chords as indicated. Give a two-chord (F chords) introduction.

WINDS AND STRING INSTRUMENTS play the song throughout.

BELLS play Measures 5, 6, 7, 8 and come in again on Measures 13, 14, 15, 16.

### THE SECOND SONG: I'D LIKE TO TEACH THE WORLD TO SING

There will be no instruments used on this song. Children will sing it with the orchestra.

For practice in the classroom you may want to let children take turns playing the autoharp chords.

### A U T O H A R P C H O R D S

#### Introduction:

	F	F					
F	F	G <sup>7</sup>	G <sup>7</sup>	C	C	B <sup>b</sup>	C <sup>7</sup>
<b>S</b> F	F	G <sup>7</sup>	G <sup>7</sup>	C	C	B <sup>b</sup>	F
F	F	G <sup>7</sup>	G <sup>7</sup>	C	C	B <sup>b</sup>	F
F	F	G <sup>7</sup>	G <sup>7</sup>	C	C	B <sup>b</sup>	F
F	F	G <sup>7</sup>	G <sup>7</sup>	C	C	B <sup>b</sup>	C <sup>7</sup>

*d.s. al fine*



## IV. JEUX d'ENFANTS (Children's Games)

Stereo Treasury Series

Marche - "Trompette et Tambour" (Trumpet and Drum)

STS - 15093

Impromptu - "La Toupie" (The Top)

Galop - "Le Bal" (The Ball)

Georges Bizet

1838 - 1875

The French composer, Georges Bizet (Bee-zay), grew up in the city of Paris. He played in the beautiful Parisian parks where the children enjoyed spinning tops, marching around with toy trumpets and drums, and playing ball. Bizet must have remembered these childhood games for when he became a composer he wrote a set of twelve little pieces called "Jeux d'Enfants" (Children's Games).

The twelve pieces were composed in 1872 as piano duets. Later some of them were orchestrated and published as a "Petite Suite." Bizet gave each of the pieces two names, as, for instance, "Scherzo-Wooden Horses"; "Berceuse - The Doll's Cradle Song"; "Impromptu - The Top." The North Carolina Symphony will play three pieces from this Suite at the children's concert.

1. MARCH - TRUMPET AND DRUM. The music begins with delicate drum beats and rolls which sound like a little play soldier marching around. These are followed by a brisk tune played by the Bassoons:



The toy trumpet breaks in a number of times with this short theme:



Finally the important melody, with many fancy trills and twirls, is heard in the woodwinds:



2. IMPROMPTU - THE TOP. As the children listen to "The Top" ask them if they can hear 1) When the top hits the pavement and begins to spin 2) How it sounds when it is humming and spinning at top speed 3) How it sounds as it begins to run down and 4) What happens when it is wound up again.



3. GALOP - THE BALL. This is a good example of descriptive music. Ask your children to imagine what is happening in this ball-playing piece. Let them talk about it; write about it; paint it; or dramatize it in movement.



### About the Composer

- ...In 1838 the Bizets' new baby was taken to a church in Paris, and christened Alexandre César Leopold. The boy's godfather decided that this was much too long a name, and soon he was calling him Georges. Before long the christening name was forgotten, and the child grew up as Georges Bizet.
- ...Georges could play the piano at four, and he learned his notes along with his alphabet. Georges' father was a teacher of singing, and did all he could to encourage his son's musical development. He was very proud when Georges passed the entrance examinations at the Paris Conservatory and was allowed to enter this famous school at the age of nine.
- ...Georges was a good student and won many prizes in piano, organ playing, and in composition. At the age of seventeen he wrote his first symphony.
- ...When Georges was eighteen he won the Conservatory's greatest honor - the Prix de Rome. This prize gave him the opportunity to go to Italy and study. According to the terms of the prize Georges was to send back a Mass to the professors at the Conservatory. But instead he startled them by sending a comic opera. The directors were upset because the young student had broken the rules. But they liked his opera and decided to accept it.
- ...When Georges Bizet returned from Italy he had to earn a living. At first he orchestrated dance music; then he compiled vocal anthologies and scored waltzes for beginners. He often worked fifteen hours a day.
- ...As he labored, he dreamed of writing operas for the Opéra Comique in Paris. Later his dream was realized. He wrote a number of operas, including the famous "Carmen" which has been produced in nearly all the countries of the world.



V. STARS and SAND  
 Mary Howe  
 1882 - 1964

Composers Recordings, Inc.  
 C R I - 103

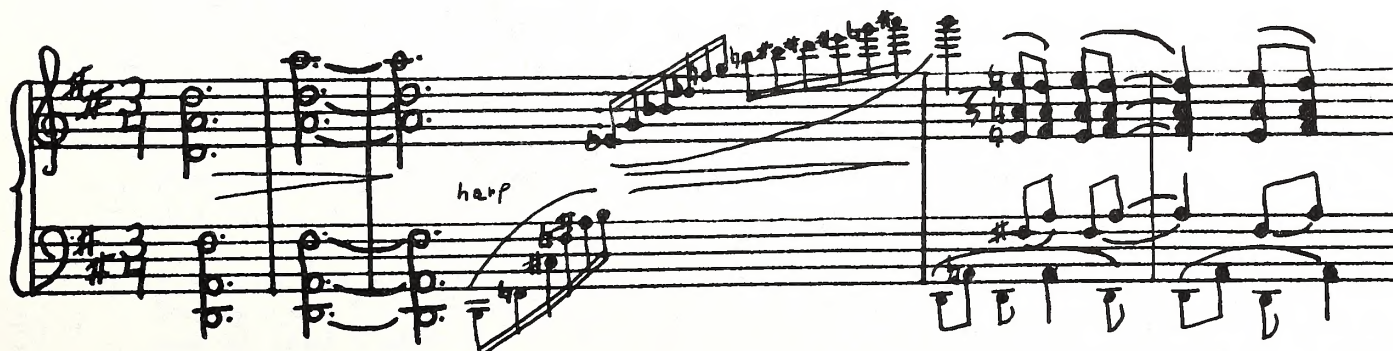
STARS and SAND are miniature tone poems, performed for the first time in Vienna on February fifteenth, 1955. Not quite a year later they were given their American premiere in Washington D. C. by the National Symphony with Howard Mitchell conducting. Both works are highly imaginative pieces, displaying the unique talent of this American composer.

Mrs. Howe said she was inspired to write STARS by a panoramic view high above the Atlantic at Newport, Rhode Island. On a rugged cliff there was a granite rock which had withstood the elements for thousands of years. To escape for an hour from the cares of her household she often slipped away, walking through secret paths to the isolated rock. Here she found peace with the universe. STARS, a composition for small orchestra was the result.

The music is described in "American Composers" (Keyboard publication) by Mary Ellen Murphy and Alexander Richter:

"The music suggest brilliant stars against a deep black sky. This effect is ingeniously created by the harp playing a glissando followed by a twinkling piccolo, like a shooting star disappearing in the heavens above. Since the orchestration is "thin," the solo instruments can be heard easily against an unobtrusive background. The use of the pentatonic and whole tone scales and the thirteen-tone chords remind the listener of Debussy.

At first there is an introduction of quiet string chords. Next, the harp slips into a more moving rhythm while above it a slow and languorous melody continues to enchant the listener.



"This musical mood transports us away from earth and into space. Out of nowhere a piccolo calls and a muted horn echoes across the vastness. After a short bridge passage the music become more and more agitated as if celestial bodies were colliding with one another. When the heavenly dust settles, the music returns to the tranquility of the opening passages. Softly the whole universe retreats and the final harp glissando draws away into nothingness."

SAND, according to the composer, is "an imaginative piece on the substance itself -- its consistency, grains, bulk, grittiness, and its potential scattering quality; more or less what it appears to be when sifting through your fingers on the shore."

#### About the Composer

Mary Howe was born in Richmond, Virginia in 1882. She has toured as piano soloist throughout the United States and has directed choral societies. Her many compositions have been performed widely in Europe, North and South America, and in the Orient.



VI. THUNDER AND LIGHTNING POLKA  
 Johann Strauss, Jr.  
 1825 - 1899

Stereo  
 S - 60184

In the nineteenth century it was the style to give fancy names to polkas. If you look up some of Johann Strauss's dances you will find "High Spirits Polka," "If You Please Polka," "Fireworks Polka" and "Explosion Polka." He also wrote a "Tritsch-Trasch (Chit-Chat) Polka" which the North Carolina Symphony played at children's concerts.

A hundred years ago everyone in Europe was dancing the polka. The dance came from Bohemia. Early in the nineteenth century it was known by its Czech name, "pulka." Because of its lively rhythm and spirited music the polka became popular and spread like wildfire.

The THUNDER AND LIGHTNING POLKA is as exhilarating to audiences today as it was when Johann Strauss first played it in Vienna. The score calls for piccolo, flute, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, snare drum, cymbals, bass drum, violins, violas, cellos and basses.

The first violins play the opening theme:



### About the Composer

- ...Johann Strauss, Jr. was the son of the eminent Austrian dance musician, Johann Strauss. The Senior Strauss had his own band, made tours to Paris and London, provided music for official balls, and in 1845 was made conductor for the court balls. He wrote over 150 dances -- waltzes, polkas, quadrilles and marches.
- ...Johann Strauss, Jr. and his brothers, Joseph and Eduard all became musicians and dance leaders despite their father's objections.
- ...Respecting his father's wishes had been too hard for young Johann, Jr. With his mother's help he bought a violin.
- ...For many years Johann kept his violin hidden from his father, and practiced in secret. Then one day the secret had to be told, but by that time Johann was as good a musician as his father and soon he became even more famous. He was known as the "Great Waltz King" -- composer of the Beautiful Blue Danube.
- ...With his orchestra Johann, Jr. toured to many countries. In 1872 he visited the United States and directed fourteen big concerts in Boston and four in New York. He wrote over five hundred pieces of dance music.

R E F E R E N C E    B O O K S    O N    M U S I C

Apel, Willi	HARVARD BRIEF DICTIONARY OF MUSIC	Harvard U. Press
Balet, Jan	WHAT MAKES AN ORCHESTRA	Oxford
Berger, Melvin	MASTERS OF MODERN MUSIC	Dodd, Mead
Bauer, Marion	HOW MUSIC GREW AND EAST AND WEST	Putnam
Bauer, Marion	MUSIC THROUGH THE AGES	Putnam
Britten, Benjamin	THE WONDERFUL WORLD OF MUSIC	Garden City
Bunche, Jane	AN INTRODUCTION TO THE INSTRUMENTS OF THE ORCHESTRA	Golden
Clendenin, William	HISTORY OF MUSIC	Littlefield
Cummins, Dorothy Berliner	ALL ABOUT THE SYMPHONY ORCHESTRA	Random House
Cross, Milton & David Ewen	ENCYCLOPEDIA OF THE GREAT COMPOSERS	Doubleday
Davis and Broido	MUSIC DICTIONARY	Doubleday
Engel, Carl	THE MUSIC OF THE MOST ANCIENT NATIONS	Schirmer
Ewen, David	ORCHESTRAL MUSIC	Watts
Lloyd, Norman, ed.	GOLDEN ENCYCLOPEDIA OF MUSIC	Western
Grout, Donald	A HISTORY OF WESTERN MUSIC	Norton
Hitchcock, Wiley, ed.	PRENTICE-HALL HISTORY OF MUSIC SERIES	Prentice-Hall
Montgomery, Elizabeth R.	THE STORY BEHIND MUSICAL INSTRUMENTS	Dodd, Mead
Scholes, Percy	OXFORD JUNIOR COMPANION TO MUSIC	Oxford U. Press
Schonberg, Harold	LIVES OF THE GREAT COMPOSERS	Norton
Shay, Arthur	WHAT IT'S LIKE TO BE A MUSICIAN	Reilly & Lee
Siegmeister, Elie	INVITATION TO MUSIC	Harvey House
Surplus, Robert W.	FOLLOW THE LEADER	Lerner
Thompson, Oscar	INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS	Dodd, Mead
Ulrich, Homer	MUSIC: A DESIGN FOR LISTENING	Harcourt
Winternitz, Emanuel	MUSICAL INSTRUMENTS OF THE WESTERN WORLD	McGraw-Hill



## FINGER PAINTING

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FINGER PAINTING, unlike painting with brushes, furnishes a simple, direct way of extending the child's listening experiences. The medium is not demanding, and it offers a high degree of tactile satisfaction. To be successful with a group of children, the situation must be carefully prepared in advance.

### Materials Necessary for Finger Painting

Smooth surfaced tables (enamel, masonite, linoleum tops or hardwood) of height comfortable for child to stand and reach the entire area of the paper.

Finger paints of good quality. (Not made of starch or other substitutes). Preferably buy the original Ruth Shaw finger paints prepared by Binney & Smith, from Southern School Supply, Raleigh, N. C. Colors: Black, red, blue and green.

Other materials needed: some newspaper, a dipping pan, glazed finger paint paper, a sprinkling can, a pail to wash in, a pencil, tongue depressors, paper towels, old shirts or aprons, absorbent cloths, a tablespoon, and an electric iron.

SUGGESTIONS FOR USING WITH MUSIC: Let everyone experiment with the paint and paper for some time before introducing music. Then listen to the recording once or twice before beginning to paint. Always observe this rule:

### START AND STOP WITH THE MUSIC

### Steps in Finger Painting

1. Roll sleeves above elbow, and put on apron.
2. Put folded sheet of newspaper on floor to receive finished painting.
3. Half fill pail of cool water, placing near it 2 absorbent cloths for cleaning up.
4. Have ready a pan of water 4" by 17" (or cafeteria tray) for submerging paper.
5. Place open jars on supply table along with tongue depressors for easy access.
6. Write name and date on rough or matte side of paper.
7. Roll paper in small cylinder and submerge in dripping pan. Unroll, pulling under, up and out of water until both sides of sheet are thoroughly wet. Allow excess water to drip back into pan.
8. Lay wet sheet on table and smooth out air bubbles and wrinkles.
9. Take jar of chosen color to table with tablespoon and depressor.
10. Put 3 level tbsps. of finger paint in center of paper.
11. Replace jar of paint on supply table.
12. Mash paint with palm of hand until it is smooth and soft.
13. Sprinkle with water and spread over entire page.
14. Add sprinkle of water now and then to keep moist until painting is finished.
15. Wash arms and hands before removing the painting.
16. Lift paper carefully at upper right corner until sheet is loosened from table.
17. Carry, spread between 2 hands, and lay on newspaper to dry.
18. Clean up finger paints from table, spoons, tongue depressors.
19. Return jar lids and jars to storage shelf.
20. Empty pans of water and dry thoroughly to avoid rust.
21. Later, when painting is dry, press it with a warm iron on matte side.

DISPLAY OF PAINTINGS. As important as the actual finger painting experience is, children should have an opportunity to display their work, and to tell their classmates about it. If space is limited they might just stand in front of the class and hold up each painting. If bulletin board space is available, the paintings can be mounted and hung.



# M O V E M E N T

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MOVEMENT is a child's natural medium of expression. He uses it as an extension of listening to deepen his impressions of the music he hears. He is often able to "dance" his impressions of musical experiences more effectively than to express them in words. Movement may be a means of stimulating his imagination and of encouraging his innate desire to create. It may also be an outlet for frustration or for an emotional problem. With all children movement promotes a sense of physical well being; and it offers a change of activity to relieve fatigue during the school day.

LISTENING requires concentration. It is not merely "hearing" the sound of music; it is giving one's whole attention to it. First listening experiences usually reflect vague impressions such as the over-all mood. Children hear the obvious parts of the composition -- changes from loud to soft, strong rhythmic pulse, fast and slow tempos, repetition of familiar patterns; sudden accents, outstanding instruments, etc. In guiding children's responses it may be helpful at times to point out a certain specific element for concentrated listening. Awareness of the many elements will develop gradually as new concepts are built. THE LISTENER NEEDS TO HEAR THE MUSIC MANY TIMES.

IN BUILDING CHILDREN'S AWARENESS of musical elements some teachers may find it useful to refer to a check list from time to time:

## CHECK LIST OF MUSICAL ELEMENTS FOR SPECIFIC LISTENING

DYNAMIC CHANGES	Loud, soft, accented, sudden or gradual
MELODIC CONTRASTS	High, low, small range, large range, staccato, legato
RHYTHMIC CONTRASTS	Change of meter, varied rhythmic patterns
TEMPO CHANGES	Fast, slow, moderate, sudden, gradual
MOOD	Lively, serious, happy, sad, wistful, turbulent, etc.
CHANGE OF KEY	Major, minor, atonal, modal
SCALE	Pentatonic, diatonic, whole tone, modal, 12-tone row, chromatic
STRUCTURE	Section, phrase, theme
FORM	A A, A A B A, A B C A, Rondo - A B A C A D A, etc.
TEXTURE	Linear, chordal, contrapuntal, many voices or instruments, few voices or instruments, solo

### Books about Movement

Driver, Ann	MUSIC AND MOVEMENT	Oxford Univ. Press
Gray, Vera & Percival, Rachel	MUSIC, MOVEMENT AND MIME FOR CHILDREN	Oxford Univ. Press
	<u>Recording:</u> Listen, Move & Dance	Cap H - 21007
	(Electronic music and instrumental selections)	
Russell, Joan	CREATIVE DANCE IN THE PRIMARY SCHOOL	Praeger
	(Highly recommended for all ages: an excellent philosophy on the importance of free movement versus patterned dances)	
Spencer, Cornelia	HOW ART AND MUSIC SPEAK TO US	John Day



Some Suggestions to New Teachers

1. Set aside in your schedule one or two regular times each week for dancing.
2. Clear as large a space as possible. Let the children clean the floor and move their own desks or tables according to an established routine.
3. Take off shoes and socks. Contact of bare feet on the floor helps in "feeling" the rhythm. Also, children are able to hear the music better without the sound of shoes (Rhythm sandals or sneakers are O. K.)
4. Let each child begin by finding a space on the floor where he can spread his arms out as far as possible without touching another dancer.
5. In order to encourage children to utilize all the floor space, suggest that they constantly keep dancing "to the edges." To emphasize keeping as much space as possible between dancers as they move over the floor, suggest that they "go through the holes."
6. Let children explore different levels by moving high in the air, by moving at an in-between level, or by moving near to or even on the floor. Move to the left, right, forward, backward.
7. Use the whole body--legs, arms, back, face, torso, fingers, head, eyes, knees, feet, ankles, wrists, etc.
8. If your class is large, divide it into three groups. One way to accomplish this is to let the children number themselves; one, two, three -- one, two, three, etc. Do not always have the same children in each group. Vary the way you choose by such devices as calling names alphabetically, letting children choose, taking names with "two letters, three letters, four letters," etc., asking those who most want to dance a number to volunteer. Children like to be chosen by colors -- "those with pink dresses, red socks, blue shirts, brown eyes," etc.
9. Before attempting to dance with music, be sure that your group has heard the music many times, and is feeling it "from within."
10. When your class begins moving to music, say as little as possible in order to build up an atmosphere of listening. A good way to encourage quiet is to stop the music from time to time and see if the dancers can carry on in silence, still "listening" inside to the music they have been hearing.
11. As the children continue to dance, their movement will be more expressive when they have become thoroughly familiar with the content of the music. For instance, they will hear changes in tempo or dynamics; melodic rise and fall; change in mood; phrasing; pattern; etc.
12. Don't always be an observer. Take off your shoes and dance!
13. Sometimes let the children initiate original movement without following music. Drums, other instruments, or vocal sounds may be used as accompaniment.
14. Also use poetry, stories, words, paintings, textile designs, movements of natural and mechanical objects to stimulate dance ideas.



### Warm-up Ideas to Initiate Creative Movement

1. MIRROR DANCE Two children, facing each other. One is chosen as a "leader" to initiate different movements which his partner imitates. Reverse, letting the other child become the leader. Then, instead of imitating make movements as different as possible from the other partner.
2. ALTER EGO One child is seated on the floor with several instruments, such as a drum, a maraca, a xylophone, cymbals. He "composes" at random while his partner makes up original movement to fit his musical sounds. Reverse the roles of the two children.
3. SPACE Try out the limits of the floor space by:
  - ...Moving to the edges, passing through, but not touching other dancers. Return to the center, then back to the edges and be quick to turn or reverse direction so as not to get in the way of anyone else.
  - ...Move forward, backward, in a diagonal, a circle, a spiral, zig-zag, figure eight, triangle, square.
  - ...Move upward, downward, from side to side, flat on the floor, climb the wall, whirl.
4. TEMPO Move fast; move slowly; gradually faster and slower.
  - ...What starts slowly and moves faster and faster? (Train, car, airplane, etc.)
  - ...What starts fast and moves more and more slowly? (A top, a wind-up toy, etc.)
5. SHAPE  
&  
SIZE Make big movements: A big round snow man, an elephant, a giant, a bull-dozer, etc.  
Make small movements: An ant, a baby bird, a tiny spider, etc.
6. PATTERN Clap and dance names of flowers, children, food, birds.
7. LEVELS Stretch up and move as high as possible; as low as possible, and at a middle level.
8. HEAVY  
&  
LIGHT Lift a heavy weight; push a heavy weight; pull a heavy weight; stuck in molasses, moving every way trying to get unstuck; Float up and float down; dance: feathers, leaves, falling snow, soap bubbles.
9. WORDS
  - People: Queen, grandmother, cowboy, astronaut, baby crawling, a lady having tea, cowboy, nurse, doctor, dentist
  - Animals: Snake, rabbit, turtle, hippopotamus, kitty, goat, cow, etc.
  - Mechanical objects: Washing machine, windshield wiper, egg beater crane, oil well pump, helicopter, etc.
  - Natural phenomena: Wind, rain, hail, ice storm, hurricane, etc.
10. PANTOMINE Dramatize poems, stories, scenes from plays, ballets, etc. Use movement to describe a spinning top; a ball game; sand; stars; a fox hunt.







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